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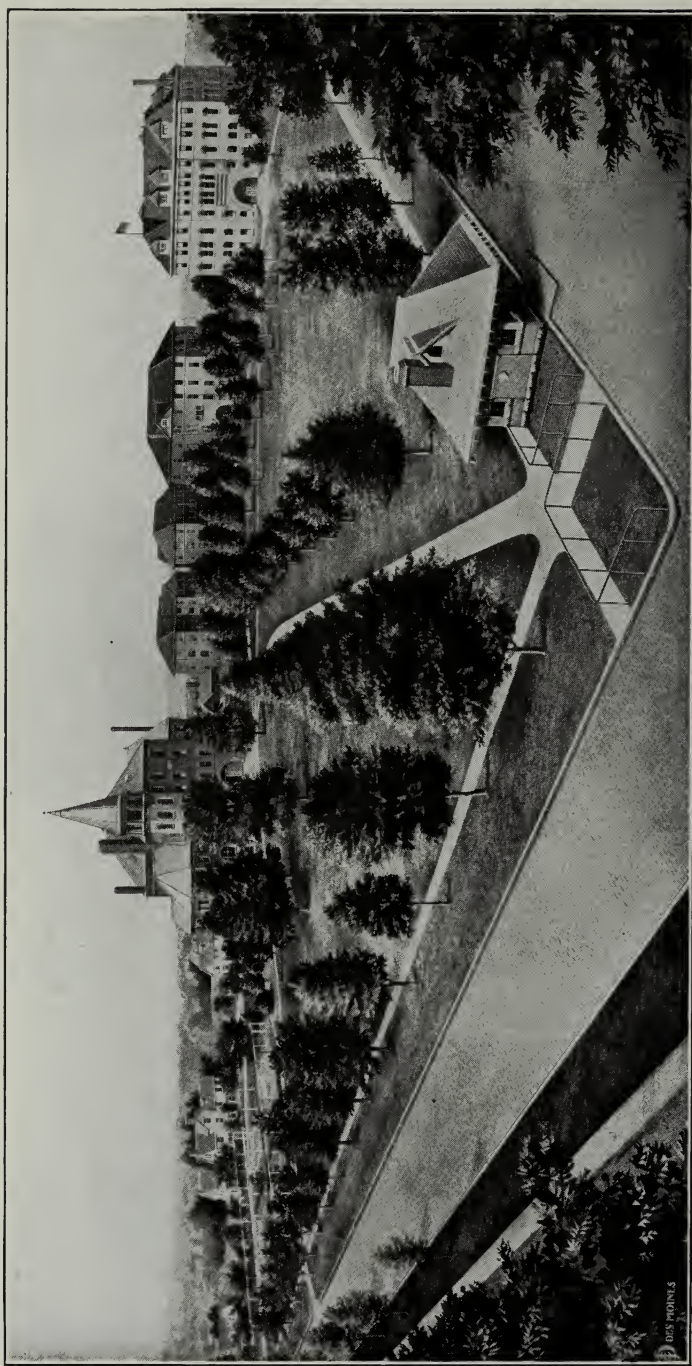
UNIVERSITY OF ILLINOIS

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The
Highland Park College
of
Music and Oratory

Des Moines

JANUARY, 1914
CATALOGUE



HIGHLAND PARK COLLEGE, DES MOINES, IOWA

Highland Park College *of Music and Oratory*

1913-1914
CATALOGUE



DES MOINES
IOWA

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TERM EXPIRING THE FOURTH MONDAY OF JULY, 1914.

O. H. LONGWELL.	A. D. STRUTHERS.
L. M. BARLOW.	J. W. COUNTERMINE, D. D.
JOHN COWNIE, SR.	B. S. WALKER.

TERM EXPIRING THE FOURTH MONDAY OF JULY, 1915.

DR. THOMAS P. BOND.	R. L. PARRISH.
SUPT. Z. C. THORNBURG.	E. W. WATERBURY.
A. K. STEWART.	F. C. McKEAN, D. D.

TERM EXPIRING THE FOURTH MONDAY OF JULY, 1916.

J. A. HOSMER.	L. L. HAMLIN.
GEO. P. MAGILL, D. D.	J. E. ULLMAN.
J. R. MARTIN.	J. G. BLACK.



CALENDAR

1913-1914

First Quarter—

First term opens Sept. 2, 1913.
Second term opens Oct. 13, 1913.

Second Quarter—

First term opens Nov. 25, 1913.
Second term opens Jan. 5, 1914.

Third Quarter—

First term opens Feb. 17, 1914.
Second term opens Mar. 30, 1914.

Fourth Quarter—

First term opens May 12, 1914.
Second term opens June 9, 1914.

Winter Term opens January 5, 1914.
Summer Term opens June 9, 1914.
Fall Term opens September 1, 1914.

COLLEGE OF MUSIC

Faculty.

GEORGE P. MAGILL, A. M., D. D.
President

FRANK NAGEL, MUS. D., DEAN
Professor in Piano and Conductor of Music

MISS LOUISE LONGWELL
Instructor in Piano and Musical History

MISS MABEL REEDY
Instructor in Piano

MRS. VIRGINIA BURLEIGH-CARSON
Instructor in Piano

MISS SARA FRANK
Instructor in Piano

MISS LOUISE MOORE
Instructor in Piano

MR. DELMAR YUNGMEYER
Instructor in Piano

MISS EVA S. JONES
Instructor in Piano

GEORGE A. BREWSTER
Professor in Voice

MRS. GRACE CLARKE DE GRAFF
Instructor in Voice

MISS DAISY BINKLEY
Instructor in Voice

MRS. ESTHER PEIRCE-PAUL
Instructor in Voice

MISS MAUDE BARTHOLOMEW
Instructor in Voice and Supervisor of Public School Music

MR. DOMENICO G. DE SALUZZO
Professor in Violin, Harmony and Orchestral Instruments

MRS. ETTA WOOD-GORDON
Instructor in Violin

MR. J. ESTEY WILKINSON
Instructor in Clarinet and all Reed Instruments

MR. W. A. MOORE
Instructor in Flute

MR. LOU JOHNSON
Instructor in Cornet and Brass Instruments

MR. J. E. MARTIN
Instructor in Trombone

MR. FRANK BUTTELL
Instructor and Director of Piano Tuning Department

W. A. PRICE, A. M.
Instructor in Languages

JAS. F. PAGE, A. M., LL. B.
Director Extension Department

MRS. W. B. M'GORRISK
Secretary City College of Music



President

GEO. P. MAGILL, A. M., D. D.

HIGHLAND PARK COLLEGE

of MUSIC

INTRODUCTION.

In the year 1889, Highland Park College was founded, and in September, 1890, the enrollment of students began. In the twenty-three years of its success a continuous procession of students, aggregating about forty thousand, have entered, received their education and have gone forth to success in their various fields of labor. This wonderful record is due to the fact that the institution was organized for the purpose of meeting the great demand for practical education and vocational training. It is one of the few technical schools in the United States which is national, even international, in scope. If a student can pursue a full, standard college course, Highland Park College is equipped to furnish him the very best of teaching service. Its Music, Liberal Arts, Degree Engineering, Normal, Pharmacy and Commercial Courses are on a par with the best courses of any college in the state. But for the thousands of young men and women who have, for any reason, failed to secure educational credits necessary for entrance to many other colleges, and to the degree courses in Highland Park College, special courses have been arranged in various departments for their practical education and technical training.

For many years Highland Park College was a privately owned institution, but on January 15, 1911, the institution passed out of private control, became a public institution and is managed by a board of trustees, under the direction of the Presbyterian Church. As has been the rule under the former management, the courses will be open to students of every creed and there shall be no sectarian or religious requirement for anyone.

On June 1, 1913, Dr. Geo. P. Magill, A. M., of Des Moines, Iowa, was elected president of the institution and assumed the duties of the office at once.

All people are interested in good music, and there are many young men and women with musical talent who should avail themselves of the broadening influences of a course in some good college of music. It is a fact that a pupil who studies for a few terms with the average music teacher is hampered by limitations, until he comes into the influences of the artist teacher of a musical college.

Pupils often learn more in one quarter of twelve weeks under our teachers in the College of Music than they would learn in a year under their untrained teacher, if, in fact, they would ever learn as much. The trained artist teacher carries conviction, lends inspiration and arouses any dormant talent that may be slumbering in the pupil. It frequently happens that young people will say that they have learned more in five or six lessons under one of our teachers than they ever learned before under all their former instructors. It is this experience that makes it desirable for a pupil to come to Highland Park College to study music, even if it does cost more than it costs to take lessons at home.

ACCOMMODATIONS AND EQUIPMENT.

The accommodations and equipment at the Highland Park College of Music are all that could be desired. There are the very best of facilities for rooming and boarding students in the College buildings at reasonable expense. The College of Music is located in Science Hall, in which there are a number of teachers' studios and a large number of specially equipped practice rooms, each containing a piano.

Besides this, the College maintains in the city a College of Music for city pupils and for out-of-town pupils who come in weekly for their lessons. The down-town College of Music alone is the largest college of music in the city, and is thoroughly equipped with pianos and recital hall, in which matinees are given at frequent intervals. The equipment for band and orchestra music is complete and opportunity is afforded to beginning and advanced students for studying music of every grade under the most favorable surroundings. We ask your careful attention to the outlines that follow.

COURSES OF STUDY.

The Highland Park College of Music is organized on the broadest art basis, and modeled after the foremost European conservatories. Its aim is to educate pupils who desire to make a serious study of music in piano, violin, voice, or, in fact, any branch of music, and its curriculum is arranged so as to confer the most substantial benefits on all its students whether they be in the elementary, intermediate or advanced classes.

Neither effort nor expense has been spared to keep the methods of this College in the leadership and pre-eminently first in surroundings and general equipment. For details of courses, see pages 16, 19, 23-28.

FACULTY.

The faculty of the Highland Park College of Music is composed of men and women who have secured their education in the leading conservatories of both Europe and America and are artists now prominently before the public. They are instructors of the highest scholarship and culture, and have proved their teaching ability to be of the highest order.

SUMMER INSTRUCTION.

The College of Music is open to students throughout the year. For the benefit of teachers who wish to review or gather new teaching material, special courses are conducted during the summer months in piano, violin, voice; in fact, all branches of music.

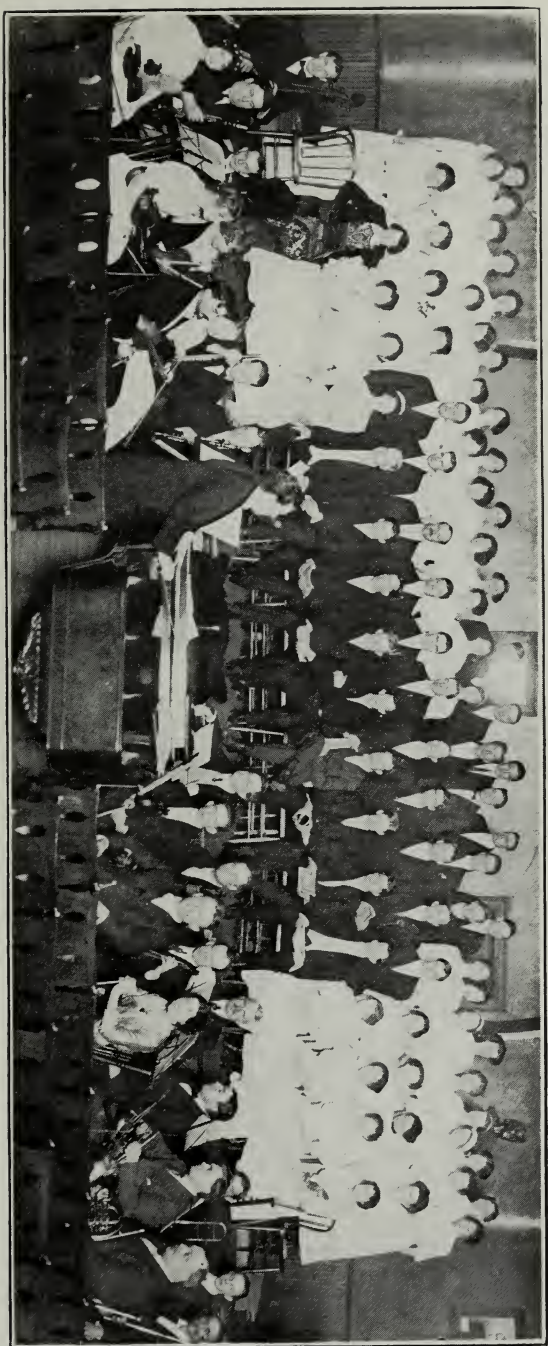
This course provides for explaining and demonstrating in detail the methods of teaching. The individual needs of each student will be considered and met.

FREE ADVANTAGES.

All students of the College of Music have free advantages of sight reading class, musical history, the chorus class, the orchestra and band rehearsals, lectures and all student recitals. These alone would furnish the means of a liberal musical education.

ORCHESTRA AND BAND PRACTICE.

Abundant opportunity is given the students of the violin or any stringed instruments, as well as all reed and brass instruments, for orchestral practice.



HIGHLAND CHOIR AND ORCHESTRA.

The rehearsals are held throughout the year, and a number of concerts given. A practical acquaintance with orchestral playing is of the greatest importance to the violin student. The means furnished by the orchestra of Highland Park College of Music is beyond the scope of the average music school, as a complete organization is maintained, giving our students the opportunity of studying the classics, mastering and performing them, together with the more modern composers, in public. What is said above about the orchestra may be repeated concerning the college band. Highland Park College maintains a band composed of students from all departments. This organization plays many concerts through the college year and furnishes music for all athletic games.

A student playing any band instrument will be admitted as a member and may have the advantage of the rehearsals and public playing free of charge.

AN EXTRAORDINARY ADVANTAGE.

The connection of the conservatory with an institution of learning of such magnitude as Highland Park College affords to the student privileges of the highest importance. All regular course students of the College of Music are privileged to take one drill and one solid study in the college free.

It is impossible to estimate the breadth of culture, the refining influence received from some study in the College of Liberal Arts. Students in the College of Music are urged to avail themselves of these advantages.

DEPARTMENT FOR BEGINNERS.

A thoroughly organized preparatory or beginner's course, which will produce the best possible results, is maintained and conducted under the supervision of the Dean of the College, Mr. Frank Nagel.

In this department, it is the aim to give beginners the same logical, systematic instruction as in the advanced courses. Beginning pupils in piano, voice, violin—in fact, any branch of music—are entitled to all the privileges of the College of Music, and take part in the public recitals.

A large number of graduates of the College of Music have received their first lessons in the beginning department.

RECITALS AND CONCERTS.

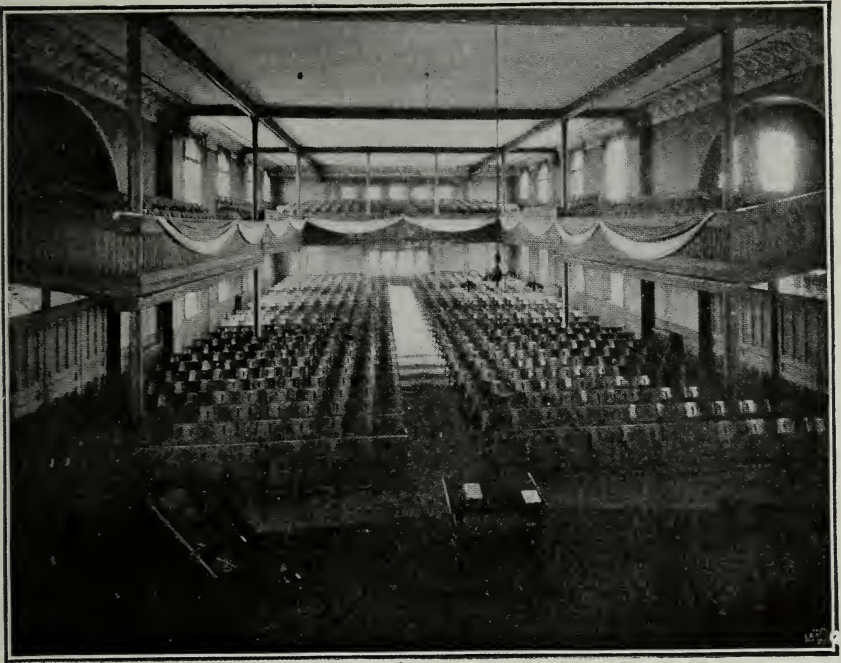
The faculty of Highland Park College of Music consists of artists as well as teachers. Their concerts are looked forward to with pleasure and received with delight by music lovers of Des Moines as well as music students.

During the year recitals and concerts are given weekly.

The Saturday matinees are most popular with the students and the general public.

At these matinee recitals, both faculty and music students of all grades appear. This occasion enables the student to develop the power of listening critically, gives him necessary experience, and the advantages of the musical atmosphere for musical development.

These recitals, as well as many of the concerts, are free to the student and the public.



AUDITORIUM.

Highland Park College Chapel, where all of the grand concerts are given has seating capacity for 1,300. The acoustics of this auditorium are universally pronounced fine, a fact which makes it ideal for orchestral and chorus concerts.

The recital hall in connection with the city College of Music has a seating capacity of about 300. The two reception parlors, located in the Science and Art Building, are handsomely furnished and admirably equipped for musical soirees and private recitals.

ARTISTS' CONCERTS.

Wishing to give the students the privilege of hearing the world's greatest artists, Dean Nagel arranges each year a course in which no money is spared to obtain the world's really great artists. Among some of the recitals of recent date might be mentioned that of David Bispham, the eminent American baritone, and the international renowned violinists, Arthur Hartmann, Albert Spaulding, the world-famed Dr. Ludwig Wullner, Reinhold von Warlich, two piano recitals by Busoni, a song recital by Carolina White and the world's greatest violinist, Ysaye. It was Highland Park College of Music that presented to Des Moines and all Iowa the London Symphony orchestra (one hundred musicians) with Herr Arthur Nikisch as conductor. From time to time as they can be secured, these concerts will be given for the benefit of the students, both from an educational stand-



SOUTH CAMPUS HIGHLAND PARK COLLEGE.

point and as a stimulus, as well as surrounding them with musical environment not to be excelled in our largest cities. It must be obvious to the students how great these advantages are, placing as it does at their very door, opportunities which heretofore they have been compelled to go to the eastern musical centers to obtain and enjoy the privilege of hearing.

PIANO DEPARTMENT

Mr. Frank Nagel, Dean.

Mr. Frank Nagel, the Dean of the College of Music, occupies a high position as pianist and teacher in this country today. As a pianist, he possesses more than ordinary temperament, and his technique is like that of all modern performers—colossal—and in the grasp of his subject he shows the highest intellectual development. His refined style and grace of expression, with many other attainments, have won for him his deserved success. After a full course under the best instructors in this country, he went to Europe, where he spent several years in the closest study under the most prominent masters of the Old World. He is a student of Heinrich Koehler, of Berlin, and Hermann Schultz, pianist to the King of Saxony.



FRANK NAGEL, DEAN.

As a teacher of piano, Dean Nagel has proved himself peculiarly fitted by nature and education, and many of his pupils are filling prominent positions throughout the middle and western states. He has the faculty of detecting the genius in his pupils and of directing it in such a way as to bring results. The test that should be applied to a successful teacher of music is—who are the pupils he has trained? If he cannot point to a list of talented performers, then the teacher must be counted commonplace. We venture to say that there are few teachers who can point to a larger list of talented performers than can Dean Nagel.

Dean Nagel's pupils and those who are trained under his direction are noted for their beautiful quality of touch, brilliancy of technique, and scholarly interpretation. The most advanced ideas of forming correct technique are employed, and form the basis of safe and rapid progress on the part of the pupil. It is not the intention to unsettle the student by combating his former methods, but to utilize all the good therein and to add what may be desirable.

The Highland Park College of Music aims in the most enlightened modern sense, to make musicians of its piano students, and pianists

of such of its music students as study the piano. Dean Nagel is a recognized authority on music today. He has to his credit many compositions for piano, voice and orchestra, and as a conductor of both orchestra and choral societies he has been a power in the development of music in the middle West. In 1910 Highland Park College conferred the degree of Doctor of Music on Dean Nagel.

MISS LOUISE LONGWELL.

Miss Louise Longwell has proved her splendid abilities as a teacher of Piano and Musical History. Her instruction is stamped with an individuality which enables her to present to the student the subject in a concise and interesting way. Miss Longwell is a finished player and has appeared before the Des Moines public repeatedly.

MISS MABEL REEDY.

Miss Mabel Reedy is a graduate of Highland Park College of Music and bids fair to win a large amount of success as a teacher and concert pianist. She is a sincere, conscientious worker, and possesses musical intelligence and artistic qualities sufficient to meet the requirements of the students entrusted to her.

MR. DELMAR YUNGMEYER.

Mr. Yungmeyer, teacher of piano, is a pianist of unusual ability. He has temperament, technique, poetry, which combined, make him eminently fitted for both teacher and concert player. Mr. Yungmeyer is distinctly a Highland Park College of Music product, having received his entire musical education in this institution. His public performances are highly commended, and his students are enthusiastic.

MRS. VIRGINIA BURLEIGH-CARSON.

Mrs. Carson is a gifted pianist and a teacher who is earnest and careful in her work. She thoroughly understands the needs of the student and how to meet them. Mrs. Carson is a post-graduate of this College. By her concert playing on numerous occasions Mrs. Carson has lent a warmth of interest and charm to the program. She plays with accuracy, discrimination, and beauty of tone.

MISS LOUISE MOORE.

Miss Louise Moore has demonstrated her teaching ability since her connection with this College. Her ideas of piano instruction are pronounced and convincing. As a pianist her playing has been received with genuine favor and comment.

MISS SARA FRANK.

Miss Frank is a post-graduate of the Highland Park College of Music and is thoroughly equipped for her work. She is a teacher and



Mrs. Grace Clark-De Graff Mrs. Esther Peirce-Paul Mr. J. E. Martin
 Mr. J. Estey Wilkinsen Miss Daisy Binkley
 Miss Maude Bartholomew Mr. Lou Johnson Miss Eva S. Jones

pianist of marked ability. As a pianist she has a style at once commanding, yet never overstepping the bounds of artistic finish. Her students are most enthusiastic.

MISS EVA S. JONES.

Miss Eva S. Jones, a graduate of the Highland Park College of Music, is an accomplished pianist, an earnest and careful teacher, and possesses artistic qualities as a composer of music. Her teaching ability has been clearly proved by the success of her pupils, while her playing as a pianist has received favorable commendation.

OUTLINE OF THE PIANO COURSE.

The courses in piano instruction are thorough and comprise such elementary and fundamental studies as are recognized to be of standard grade, with such advanced work as is suited to the tastes and peculiar ability of each student. It is the aim to train each pupil with especial regard to his individual needs.

The following courses in piano are offered:

Kindergarten Course.

Elementary Course.

The Teacher's Certificate Course.

The Diploma Course.

The Post-graduate Course.

1. **The Kindergarten Course** is designed to give the child a fundamental and systematic education in music and is applicable for pupils of any age over six years. At its completion the child is able to read and is perfectly familiar with the keyboard, scales, chords, time and rhythm, and can play acceptably a number of pieces.

2. **The Elementary Course** includes the most modern graded material, grades 1 and 2, finger exercises, scales, sonatinas by Clementi, Kuhlau, studies of Heller, Op. 47, and hand culture pieces.

3. **The Teacher's Certificate Course** includes all forms of technical exercises, scales in thirds and tenths, studies by Czerny, Heller, Bertini, Etudes of Cramer, Sonatas of Mozart, Mendelssohn's Songs Without Words, Nocturnes, Waltzes of Chopin, left-hand etudes, pieces of both modern and classic composers, also one year of Harmony, two quarters of Musical History, and Sight Reading. Attendance at all concerts by both faculty and students is also expected of each pupil.

4. **Diploma Course.**—Difficult technical studies, sonatas by Beethoven, Chopin, Preludes, Polonaise, Etudes and Ballads, Concertos selected from Mendelssohn, Beethoven, Mozart, MacDowell, Grieg, Weber; Chamber Music and the public performance of an entire program.

5. **Post-graduate Course.**—Concert Recital and the public performance of a concert with orchestral accompaniment.

VOCAL DEPARTMENT

Mr. George Ashley Brewster.

Mr. Brewster, teacher of the voice, interpreter of song and conductor, is a musician whose reputation is well known. We knew him before engaging him and feel confident that we have secured a man whose character, culture, energy and musical attainments we can unqualifiedly endorse.



MR. GEORGE ASHLEY BREWSTER.

He began his musical career early in life, under competent teachers and later went to New York where his work in voice culture was directed by America's greatest teachers and singers. Mr. Brewster's voice is tenor of great range and beauty. From the lowest tones to the upper he preserves the same round, full quality. He has sung with great success with many of the leading musical and college organizations in the middle West. Mr. Brewster has been especially successful in training voices, both students and teachers. Perhaps the chief reason for his success is his ability to make his pupils work systematically, his insistence upon thoroughness in every detail both technical and interpretative. A successful voice teacher is one who can take students of average ability, and through skilful guidance and voice building have them attain positions of prominence either as public singers or teachers. If such be the test the management of Highland Park College feels that Mr. Brewster has fully merited the position of head voice teacher in this college. Besides being a singer and teacher, he plays the piano, and accompanies his students in their work.



MAIN BUILDING.

Like many another voice teacher, he dislikes the narrow confines of any one method of voice culture, but thoroughly believes in well defined "method" of tone production, and that singing is three-fourths method and one-fourth temperament. His whole life lies in faithful adherence to these things, thus enabling his students who have had the ability to master the course, to adequately reproduce those gems of song literature, so full of poetry and deep musical feeling. His own singing shows how thoroughly he has mastered these principles.

To natural gifts, long and careful study under eminent teachers, and successful experience as teacher and artist, Mr. Brewster is splendidly fitted for the duties he assumes and we feel that in him we have a teacher and coach in voice worthy of any one who desires authoritative and comprehensive instruction.

MRS. GRACE CLARK-DE GRAFF.

Mrs. Grace Clark-De Graff is one of the most popular sopranos in the West, having during the past few years filled engagements in all the prominent cities in Iowa and adjoining states. She was a pupil of Mrs. Fox and Frederick Brueger, of Chicago, and a graduate of the Highland Park College of Music, where she finished the course with honors. Mrs. De Graff also took a special course of instruction with Oscar Saenger, of New York. She has had several years' successful experience in teaching voice culture and is as popular a voice teacher as she is a singer. Mrs. De Graff's voice is beautifully placed; every tone has been smoothly and evenly developed. It is the vim and decision of her teaching, and her artistry, which make her musical resources inexhaustible. Mrs. De Graff was the solo soprano and choir director of the Plymouth Congregational Church, of Des Moines, for a number of years, and is at present soprano soloist of the Central Christian Church.

MISS DAISY BINKLEY.

Miss Daisy Binkley, teacher of voice, has had excellent musical advantages. After completing her course with the better teachers of this country, Miss Binkley performed in concerts for five seasons in all the large cities of the West. Her natural aptitude for teaching makes her successful with voice students. Miss Binkley holds a responsible position, soloist and choir director, in one of Des Moines' leading churches. She was selected as soloist with the St. Paul Symphony Orchestra, for their Des Moines concert before the Iowa State Teachers' Association.

MRS. ESTHER MARY PEIRCE-PAUL.

Mrs. Paul, after graduating from the voice department of the Highland Park College of Music, was elected as a voice teacher of this college. For two seasons Mrs. Paul was the soprano soloist of the First Methodist Church choir and her singing and teaching have been characterized by excellent taste.

OUTLINE OF THE VOCAL COURSE.

The whole course of vocal instruction will be selected according to the individual requirements of the student. The greatest attention will be paid to correct breathing and tone placement. The methods used are based on the best of the Italian, French and German schools of voice production.

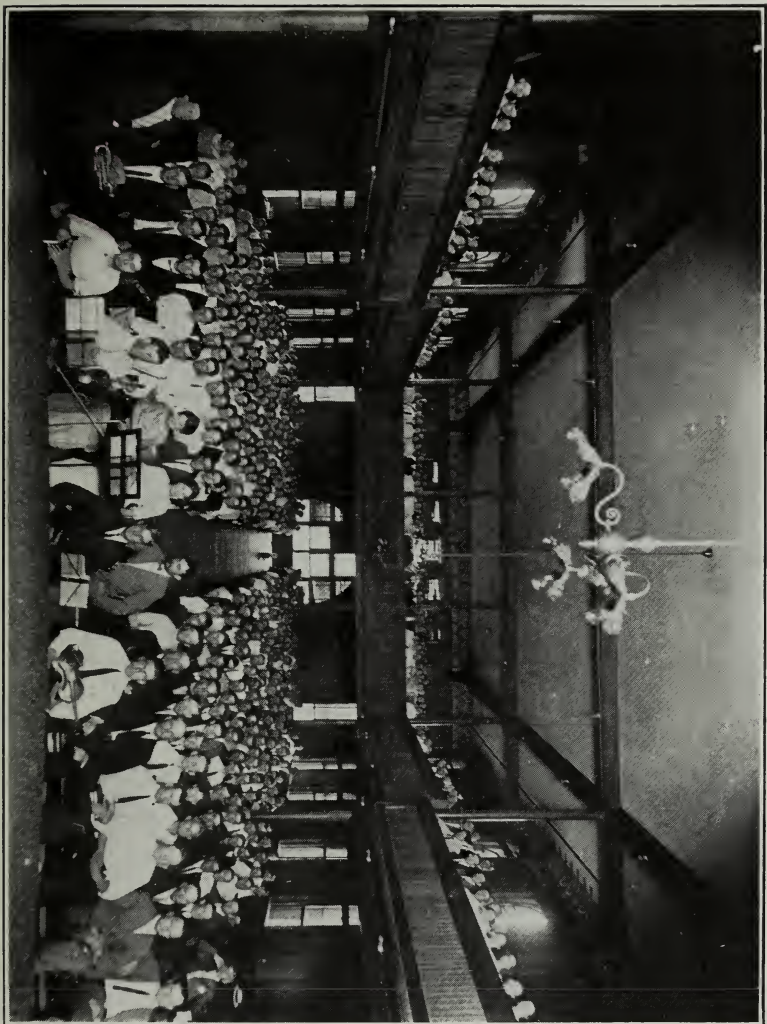
1. **The Teacher's Certificate Course.**—Especial attention will be given to correct, natural and easy breathing, tone placing, solfeggio, sight reading, ensemble practice, exercises of Sieber, Morse, and Marchesi, solo singing, harmony, one year; piano and musical history.

2. **The Diploma Course.**—Development of tone, studies of Panofka, Panerson, Lamberti and Max Spicker. The better songs of the German, Italian and French composers. Artistic song interpretation, church music, languages, diction. The attendance at all concerts and the public performance of an entire program.

3. **Post-graduate Course.**—A broader study of the classics, the opera, the oratorio, repertoire of three programs, each one hour in length, the programs to embrace an aria from the ancient school, one from modern opera, selections from oratorios, and a group of standard classical songs in English, German and French.



Miss Mabel Reedy Mr. W. A. Moore Miss Sara Frank
 Mrs. Virginia Burleigh-Carson Mrs. W. B. M'Gorrisk
 Miss Louise Moore Mr. Delmar Yungmeyer Miss Louise Longwell



COLLEGE CHAPEL.

VOICE TRAINING FOR CHILDREN.

Physical development of the vocal organs and correct breathing as the basis of a good voice will be the leading features of this course. A large part of the difficulties arising in developing the adult voice may be avoided by training the child voice, by correct tone placement, and by ear training.

THE SCHOOL OF OPERA

Realizing that grand opera has become a factor in the musical education of this country, and being the first in the central West to anticipate the need of a school wherein pupils could have practical instruction along this line, Highland Park College of Music has founded a complete department of grand and light opera, operating under the direction of the Dean. Students will be given the opportunity to study the different roles in standard opera, and will be coached in either principal or chorus parts according to their respective needs.

The object of this school is to give a complete grand or light opera every year in which the voice students will take the parts best fitted to their voices and ability. It might be proper to state here that there



COLLEGE BAND.

are only three other schools in the United States that attempt productions of such magnitude in their entirety. This fact was verified to the satisfaction of Des Moines' best critics by the tremendously successful production of Verdi's Grand Opera, *Il Trovatore*, and Bo-

**COLLEGE QUARTET.**

hemian Girl by Balfe, given in their entirety by the faculty and students of Highland Park College of Music at one of the leading opera houses and Gilbert and Sullivan's "Pinafore," in the auditorium of the college.

PUBLIC SCHOOL MUSIC

Miss Maude Bartholomew.

This branch of musical instruction is under the direction of Miss Maude Bartholomew, whose pleasing and flexible mezzo-soprano voice is superior for this class of work. Miss Bartholomew has had complete training for this branch of instruction. For a number of years a student of voice, with Miss Marie O'Brien, of Chicago, and of public school music with Miss Ella Richard.

Before beginning her work as instructor of Supervisor's Music at Highland Park College of Music, Miss Bartholomew secured valuable experience as Supervisor of Music in the DeKalb Illinois State Normal and in Dixon College.

COURSES OF STUDY.

General Vocal Class.

There is a general vocal class every quarter which is devoted to a study of the elements of music. All the fundamental facts of music, such as are to be found in a teacher's examination for certificate,

are taught, and the pupil is also drilled in note-reading and singing. Along with this a great deal of valuable information is given bearing upon the teaching of music in the public schools. This class is free to all pupils in the school, and is repeated every quarter, so that any one can prepare himself in it for the ordinary teaching of music in the public schools.

SUPERVISORS' COURSE.

The profession of Music Supervisor offers an inviting and remunerative field of work, as music is part of the public school curriculum in almost every state in the Union. The call for competent supervisors has made such a heavy demand on the college of music that it is made a special feature of Highland Park College of Music.

Students on entering the school are given advanced classification according to what they are able to do. Care is taken, however, to prevent their taking more than they can successfully accomplish. There has been prepared a special course which will meet the individual needs and the graduate is well equipped for his work.

A particular point in this course is to equip pupils with a plan of work for each grade of the public school for every day in the year, so they will feel prepared to meet every emergency likely to arise.

FIRST QUARTER.

(a) Psychology and study of the child mind. (b) Rote songs. A number of songs are learned by rote, special attention being paid to buoyance of movement, spirit of the song, the meaning of the words, phrasing, tone quality, articulation, etc.

Immediately after these songs are learned, the syllables to each of them are taught to the class by rote, phrase by phrase as the words are learned. Following this, much dictation is given, the teacher singing a song by syllable, a phrase at a time, the class repeating by rote. By this means the classes are receiving valuable ear training in both rhythm and pitch. This brings about an enlargement of the musical experience, and a thorough mastery of the intervals of the scale, which is absolutely essential in independent sight singing, and at the same time the spirit of the song is maintained in the class. A technical skill is acquired without sacrificing musical spirit. This work blends into sight singing, which is emphasized throughout the term. The elements of music are presented in a logical manner that appeals to the understanding, and they are arranged conveniently for written work.

A large variety of school songs are learned in the class. Ear training, song singing and note reading are so blended and inter-related that the result brings about a general musical growth.

Especial attention is given to the care and development of the child voice and methods of teaching.

Notation, writing of major, minor and chromatic scales are also taken up in the latter part of this quarter.

SECOND QUARTER.

Sight reading. It is expected at this time that students will have acquired sufficient skill to enable them to read simple music at sight. Much ear training is done with the view of having students able to write readily any familiar melody in any key called for. Much attention is also paid to song interpretation, study of melody and rhythm, and methods of teaching. Students are expected to observe the work as it is presented in the model school by the instructor; also, to conduct lessons under the supervision of the instructor.

History of Music and Harmony is begun this quarter.

Harmony. In this class the laws governing the construction of chords and the progression of voices, are determined as far as practicable, by experiment. The student is thus prepared for an interesting and successful course in harmony, and has this additional advantage that from the outset he learns to recognize the various tone combinations through the ear as well as through the eye (two days per week).

History of Music, two days per week.

THIRD QUARTER.

The work of the third quarter is a continuation of that in the first two quarters with the following new subjects added:

School Management.

Sight Singing (three days per week).

The work in Sight Singing is continued, its purpose being to elicit rapid, fluent, musical singing.

Scores of new songs and exercises are used, also Codas for high school work. Special emphasis is here laid upon an understanding of the phrase in music, upon correct interpretation, the tone quality demanded by different songs and the relation of words and music.

The Art of Conducting is another subject which is strongly emphasized (one day per week).

Ear Training continued (two days per week).

History of Music.

Harmony (two days per week).

Methods (two days per week).

Melody Writing in Rhythm (one day per week).

Practice Teaching (two days per week).

FOURTH QUARTER.

The work of the fourth quarter is a continuation of the third quarter, the work being made more advanced.

Sight Singing (three days per week).

Chorus Conducting and Interpretation (two days per week).

Ear Training (two days per week).

Methods (three days per week).

Practice Teaching (two days per week).

Melody Writing in Rhythm (one day per week).

FIFTH QUARTER.

The more advanced methods of the subjects indicated below will be taught in this quarter.

Sight Singing (three days per week).

Chorus Conducting.

Methods (three days per week).

Practice Teaching (two days per week).

Music Biography.

Ear Training (two days per week).

Musical Analysis.

SIXTH QUARTER.

The work in this quarter will be more advanced than the preceding quarter, and will include the following subjects:

Sight Singing (three days per week).

Chorus Conducting.

Methods (three days per week).

Practice Teaching (High School Methods).

Ear Training (two days per week).

Musical Biography.

Musical Analysis.

Harmony (four parts).

NOTE.—Students who finish the first four quarters work will be admitted to the examination for the first grade uniform county certificates to teach music.

VIOLIN DEPARTMENT



Domenico G. de Saluzzo.

Domenico G. de Saluzzo, who has recently been chosen teacher of Violin in the Highland Park College of Music, possesses a great talent and will be welcomed by the music lovers of Des Moines.



BEGINNERS' ORCHESTRA.

In preparation for his work, Mr. Saluzzo completed a course of study under Oscar Schmidt of the Royal Opera at Copenhagen, going later to Basel, Switzerland, where he studied in the conservatory under Hans Kotsch and Max Grundig. He then pursued a course of study at Berlin covering four years under Prof. Ysay Barmas, one of the foremost violin instructors of Europe.

Mr. Saluzzo recently made his debut before a Des Moines audience in the Highland Park College chapel and clearly demonstrated his knowledge of the composers represented on his program. With a beautiful tone and exquisite accuracy, he played the "Concerto in A," by Mozart. All of the different movements were portrayed with masterful skill. In the Beethoven "Romances" he gave evidence of having been thoroughly schooled in this master's work. His phrasing and bowing were most excellent, and throughout the whole program he showed his European training. "The Chanson d' Amour," by Borregaard, was a well-selected number completing the magnificent program. This composition has been dedicated to Mr. Saluzzo and has been played many times in Berlin by him with the composer. Mr. Saluzzo gave an excellent rendition of a "Sonatina," by Schubert. His playing was with understanding and admirable technic and throughout the varied program he gave a thorough demonstration of his mastery of the violin.

Mr. Saluzzo has had much orchestral experience, having at times directed orchestras and played first violin in an orchestra at Berlin, appearing in several notable concerts.

In his teaching he brings enthusiasm and the best teaching ideas and methods from the leading European conservatories. He has met with universal success as a violin teacher in the Highland Park College of Music. His method of instruction is applicable to pupils of any age or any grade of advancement. His instruction is void of

drudgery, and is in accordance with all the best in modern methods of instruction.

MRS. ETTA WOOD-GORDON

Instructor in violin, has met with considerable success as a teacher of children. As a soloist she has appeared repeatedly with flattering success before large audiences. Mrs. Gordon is a graduate of this college and one the management commends most highly.

OUTLINE OF THE VIOLIN COURSE.

In the Violin Department there will be used the system and methods of the most advanced modern ideas. The pupil's ambition is aroused and interesting studies give him increased zeal. This will eventually result in beauty of tone, brilliant technique and fine musicianship.

The following courses are offered:

The Teacher's Certificate Course.

The Diploma Course.

The Post-graduate Course.

We give below an outline of each course. The course is, however, never allowed to smother the individuality of the pupil, but will be adapted to the particular needs of each student. The work included in the courses is thorough and comprehensive, and is as follows:

1. **The Teacher's Certificate Course.**—Fundamental technique exercises, major and minor scales, easy studies and pieces by Sevcik, David, Kayser, Kreutzer, Alard, Rode, Schradreck, De Beriot, Mozart, Sonaten, orchestral playing, one year of harmony, sight reading musical history and piano.

2. **Diploma Course.**—Advanced studies of David, Kreutzer, Dancla, Spohr, Mendelssohn, Sarasate, Vieuxtemps; orchestral playing and the public performance of an entire program.

3. **Post-graduate Course.**—Continuation of technical studies, study of sonatas, string quartet work; a repertoire of three concert programs of one hour in length, the program to embrace a sonata, a concerto, and solos from the ancient and modern composers.

5. **Post-graduate Course.**—A graduate who pursues his studies at least one year after receiving his diploma can apply for post-graduation. He will be required to have a repertoire of three programs, each to be at least one hour in length. The program shall embrace a sonata, a concerto and solos—all to be from both ancient and modern schools.

FLUTE.

W. A. Moore is one of the best flutists in the West. He has been added to the faculty of Highland Park College of Music so that the admirers of this beautiful instrument may have the opportunity for study.

CORNET.

Mr. Lou Johnson is one of the first cornetists of Des Moines and the West. Mr. Johnson has had splendid success with his students. They make rapid progress and are enthusiastic over their instruction.

TROMBONE.

Mr. J. E. Martin, has been the leader on this very popular instrument in Des Moines for some years past. His students make rapid progress.

CLARINET.

This instrument is much in demand for solo work and many have taken up the study with Mr. J. E. Wilkinson, who has had splendid success with his students.

LANGUAGES.

Owing to the importance to the vocal student of a thorough understanding of the French and German languages, this department is maintained and made especially strong.

EAR TRAINING.

Unless students receive training in the art of listening to music, much of the benefit is lost. The course includes writing, pitch exercises, rhythm, and methods from diction, and recognizing major and minor modes.

MUSICAL HISTORY.

Classes are maintained in this important feature of a musical education and pupils derive much benefit from a study of the lives and works of the world's masters in music.

THEORY.

The course in theory includes the explanation of musical forms, rhythm, tempo, orchestral instruments, and their distinguishing characteristics, aiming to give the pupil the better understanding of music as an art.

DEPARTMENT OF HARMONY AND COMPOSITION.

The Course in Harmony, Composition, Counterpoint and Orchestration is modern and unquestionably scientific. The system is based upon inflexible laws that have no exceptions and once acquired no one can question its accuracy. The method is vastly superior to that offered in many of the colleges of music. Our graduates in Harmony



HUMBOLDT HALL.

and Composition can actually compose and write for full orchestra, piano and voice, whereas graduates from the majority of music schools are simply able to recognize chords from a thorough bass standpoint.

EXTENSION COURSE IN HARMONY.

A complete course in Harmony is offered in the Extension Department. This subject may be studied at home almost as satisfactorily as in residence work.

PIPE ORGAN DEPARTMENT.

The work of the pipe organ is under an able instructor, one who is a recognized authority on this grand instrument. The Organ Course is designed to cover all the needs of the student desiring a complete education as church organist and choir master. All the different schools of organ music, the art of improvisation, registration, the art of accompaniment, together with the complete equipment for concert performance, are included in the plan outlined.

SCHOOL OF PIANO TUNING.

Highland Park College is provided with all the necessary accommodations for a full and systematic course of instruction in Piano and Organ Tuning. The profession of tuning cannot be too highly recommended to teachers who reside in a section of the country where competent tuners are few. Tuning is not difficult to acquire and usually the income of the first year's work will more than pay the expenses of the course. It is the aim to strengthen this course still further. Mr. Buttell, the director in charge, has had abundant factory experience, and is fully qualified to make the work strong at every point and complete in every detail.

HOME INSTRUCTION FOR THOSE LIVING IN DES MOINES.

It frequently happens that, for one reason or other, parents would prefer to have their children receive their lessons at home. When this is the case a teacher will be sent from the College of Music to the home to give the lesson, at a slightly increased expense for lessons. All arrangements, however, for the instruction must be made at the office in the K. P. Block in the city, or at Highland Park College. The directors of the different departments of music will gladly give advice to parents relative to the musical ability of their children.

DEGREES.

The degree of Bachelor of Music is given to all students who have completed the post-graduate course and continue their study for one year thereafter. They must also present an original composition for piano, violin or voice to the board of examiners, consisting of the president, dean, and one member of the faculty, four weeks previous to commencement. The degree of Doctor of Music is given to students who have continued their study two years after post graduation, and who submit an original composition on which the board of examiners pass favorably. The composition must consist of solo, quartet and chorus, with accompaniment of full orchestra, and shall be publicly performed. The candidate must satisfactorily demonstrate his knowledge of the great scores.

FEE FOR GRADUATION.

Graduation fee from the Certificate Course, \$5.00.

Graduation fee from the Diploma Course, \$10.00.

Graduation fee from the Post-graduate Course, \$10.00.

NOTE.—The above fee is due and payable the 1st of May, each year. No student will be counted a candidate for graduation who has not arranged for his graduation fee by the 10th of May.



SCIENCE HALL.

RULES AND REGULATIONS.

All pupils entering the College of Music do so with the distinct understanding that they will be governed and must abide by the following rules and regulations:

Lessons lost in consequence of absence of the pupil will not be made good by the College except in case of protracted illness, when due notice in writing has been given to the dean of the department.

No pupil of the College is allowed to omit lessons.

Lessons will not be made up that chance to fall upon national holidays.

Money paid by the pupils, and which remains to their credit, will not be available for tuition unless applied for within one year after such credit is made.

The management reserves the right to refuse or withdraw the registration of any individual whose presence in the College may appear to be detrimental to its interests.

Upon leaving the College, each pupil may receive a testimonial in which the time spent at the institution, diligence in study, and progress will be faithfully stated.

The teacher's certificates and diplomas of the college can be granted only to those pupils who have completed the regular course of study and passed a successful examination.

EXPENSES IN COLLEGE OF MUSIC.

SPECIAL NOTICE.—The student should observe the advantages offered in tuition. The college offers a special discount tuition and a regular rate tuition. The special discount tuition will save the student, on an average, \$1.00 per week. In the history of the great

schools of the country, it has been demonstrated that the moral and social life and general welfare of students are best conserved when the institution is so situated that it can room and board its students. From a business point of view, it is readily seen that a school that rooms and boards the majority of its students may make the rate of tuition lower to those who room and board in the college buildings. It is the aim of Highland Park College to reduce all the expenses to the minimum.

NOTE.—Students who room and board **with their parents** are entitled to the discounted rates.

Tuition, in piano under dean, \$30.00 for quarter of twelve weeks, two lessons a week; one lesson a week, \$16.00. One lesson a week under the dean and one lesson a week under first assistant, \$24.00 for a quarter of twelve weeks. Tuition in piano under an assistant, two lessons a week for a quarter of twelve weeks, \$20.00; one lesson a week, \$11.00.

Tuition, in advance: Violin, voice, under head of the department, one quarter of twelve weeks, two lessons a week, \$24.00; one lesson a week, \$13.00; under an assistant, two lessons a week, \$20.00; one lesson a week, \$11.00.

Tuition in advance, Band and orchestral instruments, except violin, term of twelve weeks, one lesson a week, \$12.00.

Tuition, in advance: Mandolin or guitar, one quarter, twelve weeks, two lessons a week, \$15.00; one lesson a week, \$8.50.

Tuition, in advance: Public School Supervisor's Course in Music, \$35.00 a quarter, which includes harmony, voice and piano.

Tuition, in advance: Harmony, one quarter, \$10.00.

Tuition, in advance: Piano Tuning, complete course, \$100.00.

Tuition, in advance: Theory of Music, one quarter, \$6.00.

Board, in advance, by quarter of twelve weeks, \$2.25 and \$2.75 per week.

Room, in advance, by quarter of twelve weeks, 60 cents, and 90 cents a week.

Light, in advance, by quarter of twelve weeks, 35 cents a week.

Heat, in advance, by quarter of twelve weeks, 25 cents a week.

NOTE.—No charge is made for heat from May 19th to September 30th.

Library and Gymnasium Fee.—A fee of \$3.00 a quarter is charged all students. This entitles them to free use of the library, to the drills in the gymnasium, and free admission to all athletic games and lectures furnished by the Athletic Association and the college authorities. It also covers all fees for membership in the Athletic Association and in the Christian associations of the college.

General Deposit.—A deposit of \$2.00 for each quarter or fraction thereof is required of each student who rooms in the College buildings. This deposit is to cover damage to rooms, buildings, furniture, equipment, etc. Damage to property which cannot be charged to individuals will be charged against the general deposit of all the students in the building or school, as the case may be. The entire amount is refunded at the end of the quarter if no damage or losses are reported. Occupants of rooms are responsible for all damages to rooms or furniture and for order in their rooms.

Piano Practice: One period a day for twelve weeks, \$2.50; two periods a day, \$5.00; three periods a day, \$7.25; four periods a day, \$9.50; each additional period, \$2.00. A period is about fifty minutes.

Since the student receives private lessons in music, he can enter the school any day he is ready to begin, and his quarter is twelve weeks from the day he enters.

NOTE 1.—A special rate is made to teachers who wish to take a few lessons in order to get some new ideas.

NOTE 2.—Drills in band and orchestra are free.

How to Bring Money.—Bring your money, such as you do not need for traveling expenses, in Bank Draft, Express Money Order, or P. O. order. Have these made payable to yourself, but do not sign them until you get here. If these should be lost or stolen you can get a duplicate without loss to yourself. The registrar at the College will receive these in payment for all bills. Remember that all expenses are payable in advance for one quarter of twelve weeks before you can enter school. Personal checks are not accepted.

Articles Students Furnish.—Each student furnishes a pair of blankets or comforts or one blanket and one comfort, one bed spread, two sheets and two pillow cases, and his towels. (Size of sheets, 81x90 inches; size of pillow cases, 36x21 inches.) Students launder their bed linen and towels. These articles may be brought from home or they may be purchased here at reasonable prices. Students also furnish such ornaments or pictures as they may need for their rooms and also curtains to windows if they wish them. We furnish shades for windows and all other articles of furniture and mattresses and pillows.

RATE OF TUITION IN CITY COLLEGE OF MUSIC.

Tuition, in advance, piano, violin, voice, under dean or head of department, twenty lessons, \$27.50; payment by the lesson, \$1.50; single lesson, \$2.00.

Under an assistant, in advance, twenty lessons, \$20.00; payment by the lesson, \$1.25.

Under an assistant lessons may be had in voice, piano, and violin for 50 and 75 cents each.

Tuition in Harmony, \$15.00 in advance, for twenty class lessons.

Tuition in Band and Orchestra instruments, \$10.00 for ten lessons; single lessons, \$1.00.

WHAT TO DO UPON ARRIVAL IN DES MOINES.

There are just three railroad stations in Des Moines. If you arrive on the Northwestern, walk to the north end of the station. Take the first street car going west. When you pay your fare ask the conductor to give you a transfer ticket to the Highland Park line. At Sixth and Mulberry streets you will transfer to Highland Park, Sixth avenue car and it will bring you to the college grounds.

If your train runs into Rock Island station, walk one block north of the west end of the station to the Register and Leader building, one block west and one-half block north and wait for the Highland Park, Sixth avenue car. It will bring you to the college campus.

If your train runs into the Union Station, walk one block north of the station to Sixth and Mulberry streets and wait for first Highland Park, Sixth avenue car. It will bring you to the college grounds.

The street cars run all night. Come right to the main college building (the one with the tower), either day or night, and there will be someone to care for you. Bring your trunk check to the college office and the registrar will see that your trunk is delivered to your room. Do not give your trunk checks to strangers down town.

Note.—We will gladly send a messenger to the station to meet any or all students, day or night. If you desire to be met at the train, write us telling the day you will be here, also the road over which you will come and the time you will arrive. The messenger will always wear a white badge with the words "Highland Park College Reception Committee" printed on it. Make yourself known to the messenger.

For further information relative to any course in music, accommodations or expenses, address,

GEORGE P. MAGILL, A. M., D. D., President,
Highland Park College, Des Moines, Iowa.

HIGHLAND PARK COLLEGE *of* ORATORY

FACULTY.

GEORGE P. MAGILL, A. M., D. D., President

MISS EDNA MEANS, B. O., Dean
Oratory, Dramatic Art, Literature, Interpretation, and Public Speaking

ELLA STEELE DORNON
Reading, Expression and Physical Culture

ARTHUR E. BENNETT, A. M., Pd. D.
English Literature

CHAS. M. REINOEHL, A. M.
Psychology

MISS ANNA S. PARKS, A. B.
Rhetoric

L. A. BLEZEK, A. B.
Orthography and English Grammar

W. A. PRICE, A. M.
Debating and Parliamentary Law

P. B. RICE
Physical Director

ANNA M. GREENWOOD
CORA B. ZIMMER
Librarians

HIGHLAND PARK COLLEGE of ORATORY

INTRODUCTION

The College of Oratory is a distinct department of the College, presided over by its own faculty, and under the management of its own dean and is the only complete school of oratory in the state. The course offered will appeal to anyone interested in oratory, and opportunity is afforded for pursuing the work under the most favorable surroundings. Students from other departments of the College are admitted to the College of Oratory for special work, and the music students regularly receive certain courses adapted to their needs. It is well for all music students to plan to take some work in the College of Oratory. The work during the past year has been the most successful in the history of the department. The outline of courses will give a very good idea of the opportunities afforded for the study of oratory at Highland Park College.

Miss Edna Means, dean of the College of Oratory, is a graduate of the College of Oratory, Highland Park College, also of the Emerson College of Oratory, Boston, Mass. She has had valuable experience as a concert reader with the Redpath-Slayton Lyceum Bureau. She has been at the head of several of the leading schools of interpretation throughout the country.

The College of Oratory is primarily a school for personal culture. It seeks to awaken in the student of expression, whether he aims to be a creative thinker or an interpreter, a realization of his own potentialities, and to give such direction to his training that he may best attain them. While conserving the best traditions of the past, the college stands for thorough investigation, the most advanced educational methods, and the highest professional standards and ideals.

The College of Oratory trains speakers and platform artists. It sends forth annually a number of teachers to colleges and to normal and secondary schools.

The personal and literary culture afforded by the curriculum are of highest value, not only to those who have a professional end in view, but to men and women who do not intend to make Oratory a specialty. It is self-evident that a strong personality, a cultured and noble manhood, is infinitely superior to any tricks of voice or gesture. When a man loves the truth and lives it, and can present it effectively to others, he has received the best possible preparation for the work of life as well as for the work of Oratory. "The greatest thing in oratory is the orator."

COURSES OF INSTRUCTION.

The methods of instruction of the Highland Park College of Oratory differ fundamentally from those usually employed in teaching Oratory. While many methods work for simulation of power, this method develops real power by cultivating those qualities of mind and heart which lie behind all expression and which spontaneously create its requisite artistic forms.

There are seven general groups of studies offered which may be designated as follows:

I. Oratory.

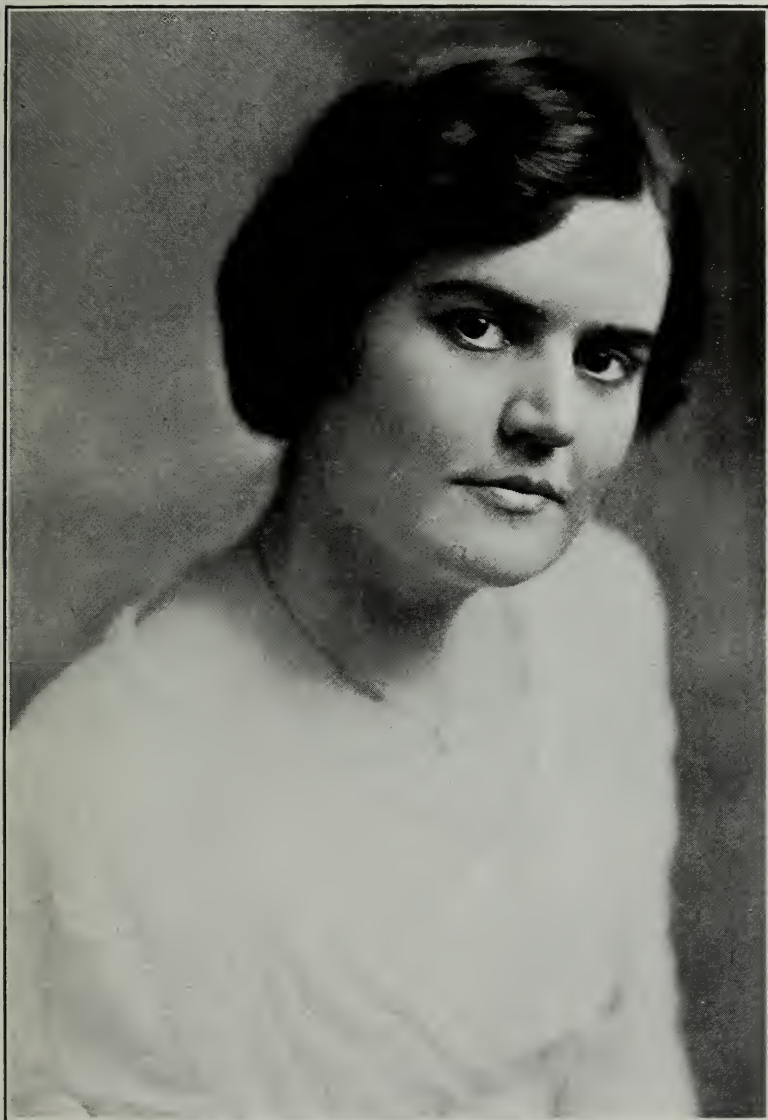
Public Speaking; Argumentation; Debate; Parliamentary Law.

II. Voice Culture.

Voice Technique; Tone Expression; Vocal; Physiology; Acoustics.

III. Literary Interpretation.

Evolution of Expression; Poetic Interpretation; Critical Analysis.



MISS EDNA MEANS, DEAN.

IV. Dramatic and Platform Art.

Shakespeare; The Poetic Drama; Practical Dramatic Training.

V. Physical Training.

Physiology; Gymnastics; Expressive Physical Culture Gesture.

VI. Language and Literature.

American and English Literature; Rhetoric and Composition.

VII. Pedagogy.

Normal Training; Psychology.

COURSES OFFERED.

Certificate Course.—Designed to lead the student into a simple style of natural reading and speaking, and is intended as a supplementary course to be taken by students of various departments who wish to cultivate this power. One year long. Can be taken in connection with any other course in the college.

Regular Course.—Designed to fit students to become public readers and instructors in Oratory and all branches of Expression. One year in length.

Post-graduate Course.—A course of one year. Is offered to all graduates from the regular course. This course offers new and advanced work and elective review work.

OUTLINE OF COURSES.**Certificate Course.**

First Quarter. (12 Weeks.)	Second Quarter. (12 Weeks.)	Third Quarter. (12 Weeks.)	Fourth Quarter. (12 Weeks.)
Evolution of Expression	Evolution of Expression	Evolution of Expression	Evolution of Expression
Rhetoric	Literature	*Parliamentary Law	*Debating
*Public Speaking	*Public Speaking	*Public Speaking	*Public Speaking
*Voice Culture	*Voice Culture	*Voice Culture	*Voice Culture

Regular Course.

First Quarter. (12 Weeks.)	Second Quarter. (12 Weeks.)	Third Quarter. (12 Weeks.)	Fourth Quarter. (12 Weeks.)
Evolution of Expression	Evolution of Expression	Evolution of Expression	Evolution of Expression
Literature	Literature	Literature	Literature
Rhetoric	Rhetoric	El. Psychology	Physical Culture
*Voice Culture	*Voice Culture	*Voice Culture	*Voice Culture
*Platform Deportment	*Gesture and Expressive Physical Culture	*Pantomime	*Dramatic Art
*Recitals	*Recitals	*Recitals	*Recitals
*Parliamentary Law	*Parliamentary Law	*Debating	*Debating
*Private Lesson	*Private Lesson	*Private Lesson	*Private Lesson

Post-Graduate Course.

First Quarter. (12 Weeks.)	Second Quarter. (12 Weeks.)	Third Quarter. (12 Weeks.)	Fourth Quarter. (12 Weeks.)
Poetic Interpretation	Prose Forms	History of Oratory	Critical Analysis
Adv. Physiology	College English	College English	Adv. Psychology
*Expressive Voice	*Expressive Voice	*Expressive Voice	*Expressive Voice
*Recitals	*Recitals	*Recitals	*Recitals
*History of the Drama	*Advanced Dramatic Art	*Advanced Dramatic Art	*Advanced Dramatic Art
*Private Lesson	*Private Lesson	*Private Lesson	*Private Lesson

NOTE.—Classes marked * are held once a week; otherwise, daily.

I. ORATORY.

1. Each student is required to make a study of the essentials of Public Speaking, a critical study of leading orators, such as Lincoln, Burke, Pitt, Webster and Phillips.

2. **History of Oratory.**—Lectures upon lives and times of the great orators.

3. Each student in the regular course is required to take two quarters of Parliamentary Law and Debating in the regular department of the College. Here they are thrown into contact with students in various lines of work in other departments of the school. Clubs of from eight to twelve members are formed for debating, and meet every Saturday morning for this work. All the clubs first meet together for a general drill in Parliamentary Law and a study of the principles of Argumentation.

II. VOICE CULTURE.

It is the aim to bring out the beauty and strength of the voice and make it responsive to thought. This study includes:

1. The study of the voice, misuses of the voice and methods of correction.

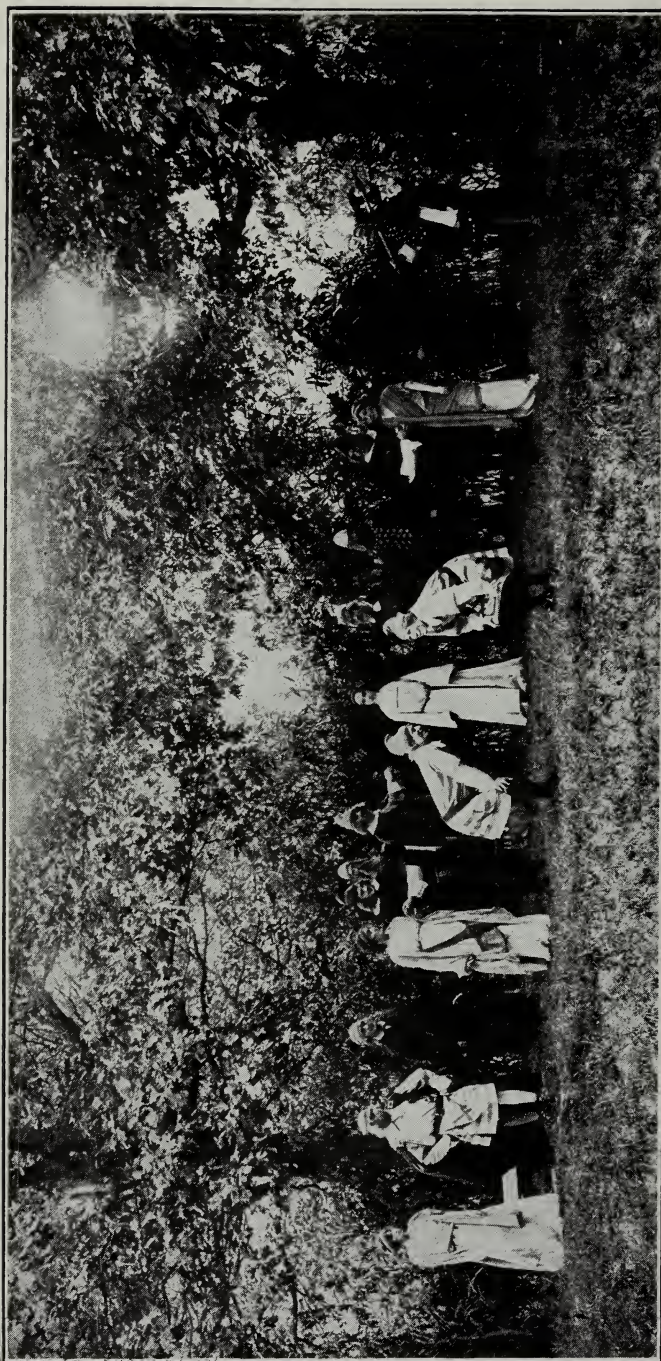
2. Individual drill upon articulation, breath control, development of resonance; placing of tones; purity; tone projections; flexibility; compass; smoothness; power.

Expressive voice:—

3. Development of the voice as an interpreter of mental states; tone color and form; sympathy; beauty; relation to voice, to imagination, to emotion.



SCENE FROM "HEARTSEASE."
Presented by students of Oratory Department.



PRESENTATION OF OUTDOOR PERFORMANCE OF SHAKE-
SPEARE.

III. LITERARY INTERPRETATION.

The method of teaching Expression used in the college is based upon

1. **The Evolution of Expression.**—The sixteen progressive steps through which the pupil may be brought to a realization of the criteria of the teacher; study of selections from the great orators, essayists, dramatists, poets, illustrative of these sixteen steps; the meaning of the steps and their relations and interdependence; drill work and application to individual needs of the pupil.

2. **Prose Forms and Poetic Interpretation.**—Expressive study of description and narration; epic, lyric and dramatic poetry, with special reference to the needs of the interpreter.

3. **Critical Analysis.**—Review of work and progress of individual student.

Recitals:—

4. **Platform Recitations for Criticism.**—Each pupil is given an opportunity to demonstrate his ability and progress by appearing in recital once per week.

IV. DRAMATIC AND PLATFORM ART.

1. **Platform Deportment.**—Laws governing motion of human body; correct sitting, standing and walking; entrance and exit; platform methods and traditions.

2. **Pantomime.**—Elementary principles; correction of defects and mannerisms in bodily expression; study of emotion in the effects upon voice, gesture, and facial expression.

3. Dramatic study of Shakespearean plays.

4. **Dramatic Art.**—Study of farce, comedy, burlesque, melodrama, tragedy, plot, character, incident, denouement, technique of drama, dramatic criticism, stage department, presentation of scenes and one-act plays.

V. PHYSICAL TRAINING.

1. Each student is required to attend the regular physical culture and gymnastic classes of the college.

2. Each student receives expressive physical culture and gesture under the direction of the dean of the College of Oratory.

3. **Physiology.**—The circulatory system, digestion, nervous system, lectures in hygiene.

VI. LANGUAGE AND LITERATURE.

1. **English and American Literature.**—Outline history of language and literature.

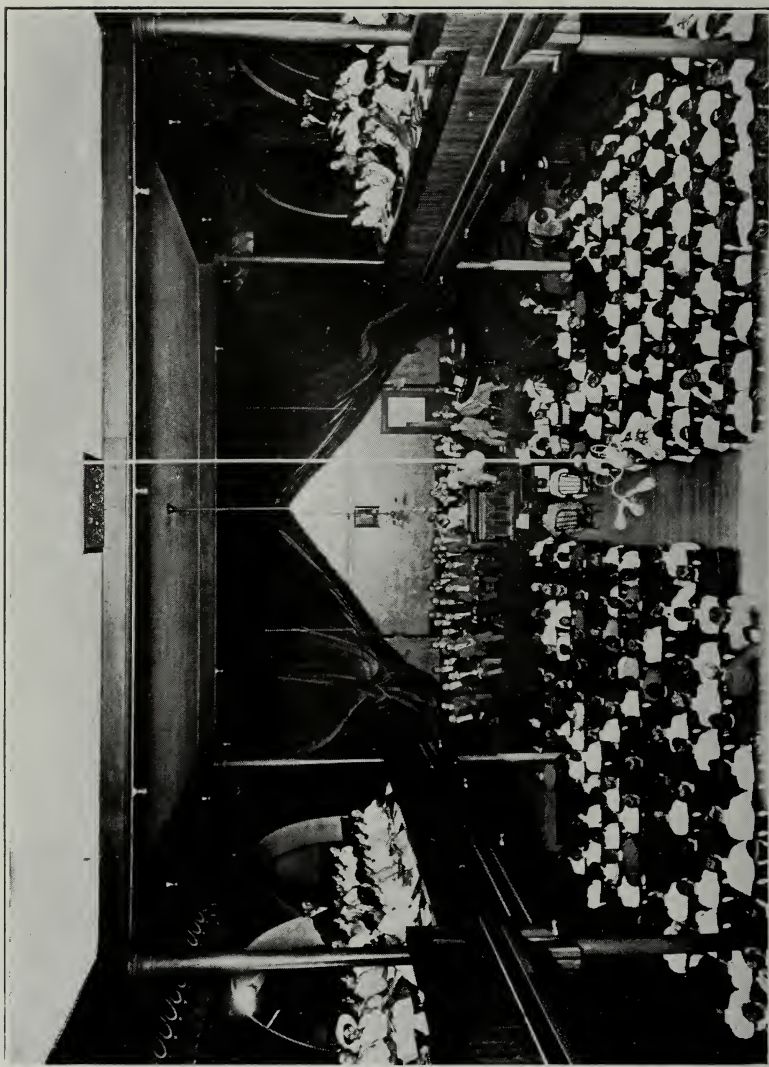
2. **History of the Drama.**—Liturgical plays, miracle plays and mysteries, moralities, Elizabethan and restoration drama.

3. Eighteenth century prose literature.

4. **Literary Criticism.**—Poetry as a fine art, ballad and lyric poetry.

5. Development of the English novel.

6. **Rhetoric.**—Theory, English prose composition.



VIEW OF STAGE IN CHAPEL.



ELLA STEELE DORNON

Ella Steele Dornon, instructor in the College of Oratory, is a graduate of Emerson College of Oratory, Boston, Mass.; has completed a course of Oratory at Westminster College, New Wilmington, Pa., and has taken a normal course of study at the Pennsylvania Normal School, Indiana, Pa. Prior to her coming to Highland Park College of Oratory as instructor, Miss Dornon closed a successful year as instructor in Oratory and Expression at Cooper College, Sterling, Kan. During this time she appeared in many recitals throughout Kansas and Oklahoma with marked success.

VII. PEDAGOGY.

1. **Normal Training.**—Each student taking post-graduate work is required to teach three hours per week under the direction of the instructor.

2. **Psychology.**

THE ORATORY CLUB.

The Oratory Club is an important feature of the school. Plays are presented and the principles of stage action taught by actual practice. Pupils are not only given practical stage training, but also as prospective teachers are taught how to produce and stage plays and entertainments of all kinds. The annual public presentation of plays provides special training and further advantages for many students.

Special Advantages.—Each student in regular and post-graduate courses is entitled to one private lesson per week during the college year without extra charge. Thus the student has all the advantages of both class and private instruction.

CITY STUDIO.

An Oratory Department is maintained in the College of Music on the third floor of the K. P. Block, at the corner of Sixth and Locust streets, for all who wish to take lessons in any branch of Expression.

REQUIREMENTS FOR GRADUATION.

Each candidate is held responsible for two full evening programs, one consisting of miscellaneous orations, readings and impersonations; the other, an evening from some book or play of accepted merit, arranged by the student.

Students who have completed the full course and have passed satisfactory examinations will receive the diploma of graduation. Special mention in the graduation program will be made of the student, who, by diligence and original powers, reaches a high degree of excellence in this work.

Students reaching the required standard in the regular course are awarded a diploma. Students completing the certificate course are awarded a certificate. Students completing the post-graduate course are awarded the highest honor, the post-graduate diploma, and the degree of Bachelor of Oratory. The graduation fee is \$10.00.

THE PHYSICAL TRAINING DEPARTMENT.

No one will doubt the importance of this department as a means of health aside from the fact that it promotes confidence, steadies the nerves, clears the mind and perfects the body, giving symmetry to each part and grace of movement. Physical culture is required of those in the regular course. This requirement is made in recognition of the needs of physical development as a most valuable adjunct to the course in elocution and oratory, and as a necessary preparation for the active duties of the public speaker.

Three courses are offered:

1. Course for Oratory students.
2. Course for public school teachers.
3. General course of gymnastics and athletics.

The main object of physical training is to put the body under the control of the mind. With this object in view, the three courses

are so arranged as to benefit those interested along these respective lines.

The course for Oratory students involves exercises that will help the students to command an easy stage presence and to make the body responsive to the thought and feeling of the speaker. Fencing, Americanized Delsarte, balance movements, light apparatus work, Gilbert exercises and breathing exercises are included.

The course for public school teachers includes Swedish gymnastics, calisthenic exercises, marching, light apparatus drills, the theory of gymnastics and such games as are appropriate to gymnasium and playground.

The course of general gymnastics and athletics comprises Swedish, German and American systems of training. Under gymnastics come calisthenic exercises, light and heavy apparatus, marching, fancy steps, Gilbert exercises, Americanized Delsarte, games. Individual instruction may be had in any of the work of this course.

Under athletics come the indoor and the outdoor events, such as running broad jump, running high jump, pole vault, shot put, hammer throw, the shorter races, the half-mile, mile and two-mile runs, etc., baseball, football, basketball, tennis, volleyball and games of personal competition.

In all forms of gymnastics and athletics special attention is paid to breathing.

EXPENSES IN COLLEGE OF ORATORY.

Tuition in advance in the regular course for a quarter of 12 weeks	\$ 20.00
Living expenses, including table board, room, light, heat, library and gymnasium fee (12 weeks).....	44.40

Total\$64.40

Tuition in advance in the Certificate course for a quarter of 12 weeks.....	\$ 8.00
Tuition in advance for 48 weeks.....	25.00
Private lessons under dean, \$1.25 each, 10 lessons for.....	10.00
Private lessons under assistant, \$1.00 each, 10 lessons for.....	7.50
All expenses in the regular course, including tuition, board, room, light, heat, library and gymnasium fee, in advance for two quarters of 12 weeks each.....	122.15
In advance for three quarters of 12 weeks each.....	178.25
In advance for four quarters of 12 weeks each.....	231.00
Room, in advance, by the quarter of 12 weeks, 60 cents, or 90 cents a week.	

Light, in advance, by quarter of 12 weeks, 35 cents a week.

Heat, in advance, by quarter of 12 weeks, 25 cents a week from September 30th to May 19th, each year.

Library and gymnasium fee for a quarter of 12 weeks..... 3.00

General deposit for a quarter of 12 weeks..... 2.00

For explanatory remarks on expenses see pages 31, 32 and 33 of this catalogue. These are the discounted rates to those who room and board in the college buildings. See page 31. For directions for finding the college on arriving in Des Moines, see pages 33 and 34.

For further information, address,

GEORGE P. MAGILL, A. M., D. D., Pres.,
Highland Park College, Des Moines, Iowa.

College of Music

Alumni Directory

- Abernathy, Austin I., '02 Storm Lake, Iowa.
Akers, Eva Lenore, '10 Van Meter, Iowa.
Allen, Leona Grace, '10 Norwalk, Iowa.
Allmart, Geo. L., '07 Des Moines, Iowa.
Alphin, Lulu, '04 Rawlins, Wyo.
Anderson, Blanche, '11 Des Moines, Iowa.
Anthony-Martin, Maude Mrs., '02 Los Angeles, Calif.
Armour, Alvin C., '02 Liege, Belgium.
Armstrong, Della Estelle, '10 Newton, Iowa.
Bailey, Nellie, '13 Des Moines, Iowa.
Barr, Mabel, '13 Des Moines, Iowa.
Barr, Ethel, '13 Des Moines, Iowa.
Barron, Stella, '12 Flandreau, S. D.
Bechtol, Jessie M., '06 Wiota, Iowa.
Bland, Berma, '05 Des Moines, Iowa.
Boda, Ida, '05 Shelby, Iowa.
Bogue, Oscar, '04 Earlham, Iowa.
Bolton, Dorothea, '06 Des Moines, Iowa.
Branson, Sara, '08 Des Moines, Iowa.
Britton, Blanche, '02 Des Moines, Iowa.
Brown, Mrs. C. L., '05 Des Moines, Iowa.
Brown, Fannie, '08 Des Moines, Iowa.
Burligh, Virginia, '05 Des Moines, Iowa.
Byers, Emma B., '06 Defiance, Iowa.
Cale, Mabel M., '10 Valley Junction, Iowa.
Carey, Flora B., '13 Des Moines, Iowa.
Carr, Gertrude, '05 Des Moines, Iowa.
Casey, Anna M., '10 Forest City, Iowa.
Chaney, Mrs. Maude B., '06 Madison, Wis.
Chavannes, Mrs. Arthur E., '12 Des Moines, Iowa.
Chevalier, Grace, '08 Des Moines, Iowa.
Clapp, Ruth, '05 Boone, Iowa.
Clarke-Terhune, Edith, '03 Albia, Iowa.
Clark-DeGraff, Mrs. Grace, '01 Des Moines, Iowa.
Cobacker, Francis B., '11 Des Moines, Iowa.
Cobacker, Sarah, '05 Des Moines, Iowa.
Cohen, Gertrude, '11 Des Moines, Iowa.
Cole, Mabel, '08 Des Moines, Iowa.
Cole-Derry, Mrs. Lola, '91 Shenandoah, Iowa.
Colton, Hazel E., '04-12 Des Moines, Iowa.
Conkling, Maude Ethel, '10 Des Moines, Iowa.
Cook, Roger A., '11 Des Moines, Iowa.
Craig, Anno M., '04 Lohrville, Iowa.
Cripps, Clara, '05 Albion, Iowa.
Crow, Eva, '11-13 Norwalk, Iowa.
Darrow, Nan, '09 Des Moines, Iowa.
Davidson, Sarah, '11 Des Moines, Iowa.
Davidson, Jennie, '09 Des Moines, Iowa.
Dean, Aura, '05 Altoona, Iowa.
Delahoyde, Kathleen, '10 Des Moines, Iowa.
DeLa, Mildred, '02 Perry, Iowa.
Dollery, Ruby, '11-12 Keokuk, Iowa.
Donahoe, Agnes, '02 Des Moines, Iowa.
Dooley, Lila Rae, '12 Des Moines, Iowa.
Driver, Lida, '09 Hill City, S. D.
Dunker, Gussie, '04 Perry, Iowa.
Durette, Mabel, '09 Des Moines, Iowa.
Eighmey, Isabelle, '02 Waterloo, Iowa.
Eimer, Margaret, '12 Niagara Falls, N. Y.
Eldred, Leone, '02 Rushford, Minn.
Ellis, Mabel, '07 Des Moines, Iowa.
Elliott, Maude, '09 Grant City, Mo.
Engelman, Pauline, '05 Des Moines, Iowa.
Engleman, Bessie, '10 Des Moines, Iowa.
Featherstone, Lillian, '08 Manson, Iowa.
Fields, Nina K., '08 Cameron, Mo.
Fish, Agnes, '04 Storm Lake, Iowa.
Fleming, Breesee, Mrs. I., '03 Laramie, Wyo.
Foley, Grace, '06 Des Moines, Iowa.
Fraley, Mabel C., '06 Des Moines, Iowa.
Frank, Mrs. Lydia, '02 Des Moines, Iowa.
Frank, Sara, '09 Des Moines, Iowa.
Galvin, Stella, '93 Cascade, Iowa.
Gamble, Josephine, '02 Dixon, Ill.
Geneser, Cora, '05 Des Moines, Iowa.
Gibson, Leta, '13 Des Moines, Iowa.
Gobel, Florence, '05 Des Moines, Iowa.
Gobel, Jessie R., '04 Des Moines, Iowa.
Good, Pearl, '06 Hamburg, Iowa.
Gordon, Fernne L., '07 Des Moines, Iowa.
Graham, Blanche, '09 Papillion, Neb.
Graney, Laura, '11 Perry, Iowa.
Grimes, Cora D., '09 Allerton, Iowa.
Grim, Christine B., '08 Stuart, Iowa.
Guttebo, Dorothea, '09 Huxley, Iowa.
Hall, Francis W., '13 Des Moines, Iowa.
Hall, Minnie L., '11 Lohrville, Iowa.
Hall-Shuttleworth, Mrs. Ona, '93 Newton, Iowa.
Hamilton, Iva, '05 Des Moines, Iowa.
Hammond, Gertrude, '12 Orillia, Iowa.
Harris, Lina, '03 Des Moines, Iowa.
Harris, Claude, '12-13 Anita, Iowa.
Hart, Helena R., '10 Valley Junction, Iowa.
Hart, Helen R., '08 Des Moines, Iowa.
Hawk, Laurel V., '08 Exira, Iowa.
Haynes, Sadie M., '09 Lohrville, Iowa.
Hays, Hattie, '96 Riverton, Iowa.
Heffelfinger, Myra, '96 Des Moines, Iowa.
Heller, Mary L., '05 Altoona, Iowa.
Hemphill, Edna, '05 Osceola, Iowa.
Henick, Naomi C., '09 Des Moines, Iowa.
Hesselgrave, Clara, '13 Winnebago, Minn.
Hibbs, Hasel, '09 Earlham, Iowa.
Hill, Marie, '10 Des Moines, Iowa.
Hills, Josephine, '02 Des Moines, Iowa.
Himmelman, Lillian M., '08 Des Moines, Iowa.
Hodson, Mrs. R. F., '06 Prairie City, Iowa.
Houston, Leta, '10 Des Moines, Iowa.
Hunt, Bessie K., '10 Swan, Iowa.
Johansen, Audrea, '07 Des Moines, Iowa.
Johnson, May, '13 Eldora, Iowa.
Johns, Mary F., '10 Rockvale, Colo.
Johnson, Rosina, '06 Des Moines, Iowa.
Jones, Bessie E., '09 Boone, Iowa.
Jones, Eva S., '12-13 Des Moines, Iowa.
Jones, Audrey, '05 Dana, Iowa.
Joseph, Harry O., '11 Kalamazoo, Mich.
Justus, Mabel, '05 Des Moines, Iowa.
Keith, Grace, '01 Kahoka, Mo.
Knouf, Della I., '04 Des Moines, Iowa.
Koenigsberger, Hazel, '08 Des Moines, Iowa.
Kramer-Blocky, Mrs. Annae, '03 Des Moines, Iowa.
Lacey, Gladys, '13 Altoona, Iowa.
Lawrence, Grace, '13 Red Oak, Iowa.
Leffert, Lillian, '11 Des Moines, Iowa.
Leibson, Libby, '12 Des Moines, Iowa.
Lewellen, Myra, '13 Dexter, Iowa.
Lewis, Margherita, '12 Marshalltown, Iowa.
Lillie, Hessie, '07 Plainview, Minn.

Lister, Vesta, '11	Newton, Iowa.	Rodine, Gerda Julia, '10	Des Moines, Iowa.
Lockwood, Frances G., '13	Des Moines, Iowa.	Rose, Guy A., '06	Hastings, Neb.
Long, Ina M., '10	Perry, Iowa.	Rubinson, Inez S., '10	Des Moines, Iowa.
Longwell, Louise, '07	Des Moines, Iowa.	Ruff-Johnson, Mrs. Mae, '93	Indianapolis, Ind.
Losce, Florinne, '11	Des Moines, Iowa.	Russell, Susan, '11	Linden, Iowa.
Lower, Avis, '11	Des Moines, Iowa.	Samuels, Inez, '12	Des Moines, Iowa.
Lutz, Fern L., '09	Albia, Iowa.	Schaal, Pearle Nagle, '10	Polk City, Iowa.
MacDonald, Jessie, '11	Los Angeles, Calif.	Schellner, Max, '07	Chicago, Ill.
Maple, Florence, '07	Onslow, Iowa.	Schultz, Corrine, '03	Des Moines, Iowa.
Mason, Hazel C., '09	Stillwell, Okla.	Selby, Gertrude, '02	Des Moines, Iowa.
Mauthe, Elsie, '03	Des Moines, Iowa.	Severson, Lelah, '13	Janesville, Minn.
Mayden, Iola M., '10	Des Moines, Iowa.	Sheasby, Archibald, '05	Hastings, Neb.
Maytum, Laurel G., '09	Des Moines, Iowa.	Sheehan, M. Cecilia, '11	Des Moines, Iowa.
McClurg, Mrs. Augusta, '04	Wall Lake, Iowa.	Sherwood-Miller, Mrs. Jennie, '05	Anita, Iowa.
McCombs, Blanche, '10	De Soto, Iowa.	Shinkle, Bert, '02	Webster City, Iowa.
McCray, Ina, '07	Marble Rock, Iowa.	Smith, Lois E., '09	Wauke, Iowa.
McKee, Isabel, '00	Des Moines, Iowa.	Smith, Herman, '12	Smithland, Iowa.
McGorrick, Mrs. W. B., '06	Des Moines, Iowa.	Smith, Edith, '10	Cumming, Iowa.
Meachum, Alta M., '06	Plainview, Minn.	Snyder-Pitman, Mrs. Sarah, '93	Oskaloosa, Iowa.
Miller, Mabel M., '11	Valley Junction, Iowa.	Snyder, Verne, '91	Spirit Lake, Iowa.
Miller, Tillie, '09	Des Moines, Iowa.	Sparrow, Lorena May, '12	Des Moines, Iowa.
Mitchell, Norris E., '09	Des Moines, Iowa.	Spencer, Bessie L., '10	Booneville, Iowa.
Misner, Ada Belle, '10	Cumming, Iowa.	Spohn, Emma, '11	Des Moines, Iowa.
Monroe, Gladys, '06	Colfax, Iowa.	Stafford, Catherine L., '11	Des Moines, Iowa.
Montgomery, Caroline, '03	Des Moines, Iowa.	Stevens, June, '02	Des Moines, Iowa.
Moore, Eleanore, '05	Des Moines, Iowa.	Stromberg, Isma, '12	Elmore, Minn.
Moore, Louise Taylor, '13	Des Moines, Iowa.	Stuhr, Lydia, '02	Des Moines, Iowa.
Moss, Jennie, '00	Scranton, Iowa.	Swift, Ruby, '13	Chicago, Ill.
Mount, Ila L., '06	Des Moines, Iowa.	Sykes, Della, '91	Des Moines, Iowa.
Muck, Nora, '07	Des Moines, Iowa.	Taggart, Zaola Blanche, '12	Hamburg, Iowa.
Mudge, Mrs. Lou, '05	Des Moines, Iowa.	Taylor-Miller, Mrs. Anna, '11	New Virginia, Iowa.
Muir, Edna C., '09	Des Moines, Iowa.	Teeter, Evelyn W., '11	Atchison, Kan.
Mullineaux, Cassie, '01	Rock Rapids, Iowa.	Terry, Edith Boynton, '10	Des Moines, Iowa.
Munson, Pearle, '12	Aurora, Neb.	Thompson, Louise, '13	Des Moines, Iowa.
Nagel, Mabelle L., '12-13	Warsaw, Ill.	Tilton, Edna, '06	Des Moines, Iowa.
Nally, Bronna, '07	Des Moines, Iowa.	Tressler, Winnie, '12	Curlew, Iowa.
Nelson, Belle, '05	Des Moines, Iowa.	Van Stigt, Delia, '10	Earlham, Iowa.
Ohde, Dorothy K., '06	Des Moines, Iowa.	Walker, Daisy B., '05	Leon, Iowa.
Olsen, Daisy, '13	Dayton, Iowa.	Wampler, Lura M., '09	Des Moines, Iowa.
Orris, Gail L., '07	Earlham, Iowa.	Wasson, Minnie	Kellogg, Iowa.
Ottinger, Hope Everts, '12	Des Moines, Iowa.	Weaver, Freyda, '12	Lake Park, Iowa.
Peirce, Mary Esther, '11-12	Des Moines, Iowa.	Weech-Hamilton, Mrs. Elsie, '02	Shenandoah, Iowa.
Penn, Grace L., '07	Des Moines, Iowa.	Weisbrod-Evans, Mrs. Mae, '06	Des Moines, Iowa.
Perley, Helen, '04	Carlisle, Iowa.	Werblofsky, Sara, '07	Des Moines, Iowa.
Perryman, Bertha, '11	Cumberland, Iowa.	Whitehead, Bertha, '12	Panora, Iowa.
Perryman, Ruth, '13	Cumberland, Iowa.	Whitney, Bernice, '94	Shenandoah, Iowa.
Pierce-Hydean, Mrs. Edith, '02	Des Moines, Iowa.	Wier, Florence, '12	Swan, Iowa.
Planalp, Estella, '09	Storm Lake, Iowa.	Wilkins-Ryan, Mrs. Fannie, '01	Des Moines, Iowa.
Popejoy, Lorena, '06	Des Moines, Iowa.	Willits, Ione, '07	Des Moines, Iowa.
Press, Doris Ruth, '12-13	Des Moines, Iowa.	Wilson, Mabel E., '12	Des Moines, Iowa.
Pritchard-Corey, Mrs. Mamie, '94	Berkeley, Calif.	Wilson, Gail, '05	Kansas City, Mo.
Queal, Katharine M., '09	Des Moines, Iowa.	Wilson, Claude, '13	Cooper, Iowa.
Ramsey, Estelle, '11	Oskaloosa, Iowa.	Wishard, Helen L., '08	Des Moines, Iowa.
Randall, Helen, '05	Des Moines, Iowa.	Witthauer, Bessie, '12	Exira, Iowa.
Ray, Mabel, '13	Ford, Iowa.	Wolf, Maude M., '02	Des Moines, Iowa.
Reed, C. Rhoda	Des Moines, Iowa.	Wood, Etta, '10	Des Moines, Iowa.
Reedy, Mabel S., '04	Des Moines, Iowa.	Wood, Margaret, '10	Des Moines, Iowa.
Reiley, Madge, '02	Des Moines, Iowa.	Woolston, Florence, '06	State Center, Iowa.
Reynolds, Eulah F., '11	Des Moines, Iowa.	Yarn, Mary E., '12	Des Moines, Iowa.
Riddle-Budd, Mrs. Frances C., '04	Webb, Iowa.	Yockey, Lillian, '09	Rockwell City, Iowa.
Riker, Norman, '07	Boone, Iowa.	Young-Gill, Mrs. Teloir, '04	Woodward, Okla.
Ringenberg, Hazel L., '10	Sheldahl, Iowa.	Youtz, W. Emerson, '10	Des Moines, Iowa.
Ritchey, Emma A., '03	Des Moines, Iowa.	Yungmeyer, D. W., '08	Des Moines, Iowa.
Robinson, Katherine, '11-12	Des Moines, Iowa.	Zinsmaster, Helen, '07	Des Moines, Iowa.
		Zinsmaster, Lena, '11	Des Moines, Iowa.

College of Oratory

Alumni Directory

- Anderson, Martha, '06 Dows, Iowa.
 Ascham, Christian M., '02 Mankato, Minn.
 Atkins, Kathryn R., '11 Milton, Iowa.
 Auring-Runge, Mrs. Ella '06 Fonda, Iowa.
 Bartholomew, Mabel, '03 Moorhead, Iowa.
 Beard, Ethel I., '11 Des Moines, Iowa.
 Belt, Mrs. W. S., '01 Blue Earth, Minn.
 Benson, Leona, H., '12 Sheldahl, Iowa.
 Brookfield, Floy A., '92 Audubon, Iowa.
 *Bucknam, Jessie, '94 Sturgeon Bay, Wis.
 Buchanan, Bessie R., '11 Des Moines, Iowa.
 Butterfield, Edna, '05 Wessington Springs, S. D.
 Cahhal-Booth, Mrs. Rose, '01 Trenton, N. J.
 Chezik, Fred A., '04 Wahpeton, N. D.
 Corneliussen, Mamie, '96 Story City, Iowa.
 Cowel-Timothy, Mrs. Amy, '00 Memphis, Mo.
 Cox-Botsford, Mrs. Lois, '02 Chillicothe, Mo.
 Devore, Claude, '01 Sutter City, Cal.
 Dewey-Funk, Mrs. Nellie, '93 Indianapolis, Ind.
 Dickison, De Etta, '00 Emmetsburg, Iowa.
 Dille, Chester B., '01 Minneapolis, Minn.
 Dille, Sara Hazel, '04 Chicago, Ill.
 Dille, Eva, '00 Minneapolis, Minn.
 Dille, Dessie, '01 Minneapolis, Minn.
 Eslick, Lydia, '98 Lehigh, Iowa.
 Fiderlick, James, '13 Callender, Iowa.
 Francis, James S., '97 Kent, Iowa.
 Fullenwider, Grace E., '96 Toledo, Iowa.
 *Gilbertson, Jno. W., '94 Inwood, Iowa.
 Gordon, Ferne L., '07 Des Moines, Iowa.
 Gore-Hanna, Mrs. Frankie, '00 Washington, D. C.
 Guinn, Pearl, '11 Lanesboro, Iowa.
 Guthrie, Mrs. Mary D., '00 Bombay, Ind.
 Harman, Ben H., '10 Kellerville, N. C.
 Harris, Mayme, '96 Des Moines, Iowa.
 Harvey, L. Mabelle, '09 Lohrville, Iowa.
 Haywood, Mrs. Stella, '09 Underwood, Iowa.
 Heaton, Flossie V., '04 Des Moines, Iowa.
 Heaton, Ella M., '11 Marcus, Iowa.
 Herrick, Roy L., '08 White Lake, S. D.
 Holmes-Eubanks, Mrs. Nellie, '03 Des Moines, Iowa.
 Holmes-Strack, Mrs. Lily, '03 Des Moines, Iowa.
 Homan, Dorothy, '12 Prescott, Iowa.
 Houlette, Lois, '09 Des Moines, Iowa.
 Hulsebus, Gerhard '92 Rockwell City, Iowa.
 Janss, Frieda, '04 Welcome, Minn.
 Johnson-Eaton, Mrs. Mary, '02 Billings, Mont.
 Jones, O. A., '12 White Water, Man. Can.
 Kane-Gurley, Mrs. Evalyn, '00 Chicago, Ill.
 Kelley-Glendenning, Mrs. Flo., '96 Hastings, Minn.
 Kenyon, Harriett O., '92 New Hampton, Iowa.
 Knapp, Ethlyn C., '04 St. Joseph, Mo.
 Knotts, Laura, '02 Lucas, Iowa.
 Ladd, Almira, '93 Hawthorne, Iowa.
 Leonard, Vivian, '93 Lake City, Iowa.
 Longwell-Weldy, Mrs. Helen, '03 Des Moines, Iowa.
 Macy-Hall, Mrs. Nora, '94 Renwick, Iowa.
 Madsen, Marie, '13 Exira, Iowa.
 McCarty, Jessie, '13 Plainview, Minn.
 McGovern, Marie F., '10 Mitchellville, Iowa.
 Means, Edna, '08 Tama, Iowa.
 Meyer-Traviss, Mrs. Victoria, '08 Des Moines, Iowa.
 Miller, Olga M., '03 Des Moines, Iowa.
 Montooth, John A., '12 Toulon, Ill.
 Munsen, Lorence, '93 Story City, Iowa.
 Murphy, Annabel, '09 Weaver, Iowa.
 Murrey-Barry, Mrs. Clara, '96 Dayton, Ore.
 Nagel, Conrad, '13 Des Moines, Iowa.
 O'Connor, Ellen B., '98 Graettinger, Iowa.
 O'Harrow, Maude, '01 Owen, Iowa.
 Overholtzer-Aphold, Mrs. K., '96 Williams, Ariz.
 Pederson, Olga S., '09 Bode, Iowa.
 Penn, Mildred, '07 Des Moines, Iowa.
 Pharo, Helen, '12 Creston, Minn.
 Polly, Myrtle, '95 Albaton, Iowa.
 Polly, Leola, '95 Albaton, Iowa.
 Poole, Jennette, '05 Santa Fe, N. M.
 Ragsdale-Van Horn, Mrs. Cora, '93 Washington, Kan.
 Rea-Axline, Mrs. Mabel, '95 Albion, Idaho.
 Reese, Edna M., '12 Belmont, Iowa.
 Rich, Mrs. Lillian Bird, '97 Des Moines, Iowa.
 Ridnour-Warren, Mrs. Blanche, '11 Des Moines, Iowa.
 Ross, H. C., '97 Taylor, Wash.
 Sagerty-Ashley, Buelah, '03 Crosby, N. D.
 Scanlon, Emily K., '10 Perry, Iowa.
 Shirley, Raleigh D., '09 Melbourne, Iowa.
 Skinner, Bernice, '13 Kellerton, Iowa.
 Smith, Eva, '01 Ravenna, Neb.
 Southwell-Ballard, Mrs. Edith, Wall Lake, Iowa.
 Stryker, Maude V., '08 Des Moines, Iowa.
 Sutherland-Wyckoff, Mrs. Flo., '92 Grinnell, Iowa.
 Swope, Belle, '93 Des Moines, Iowa.
 Walford, Grace, '06 Moorehead, Iowa.
 Walker-Davis, Frances, Lamoni, Iowa.
 Wallace, Jennie, '97 Massena, Iowa.
 Wardendyke, Stella E., '10 Adair, Iowa.
 Weber, U. S., '94 Silver City, Iowa.
 Weimer, Gertrude M., '08 Des Moines, Iowa.
 Westfall, L. S., '92 Pierre, S. D.
 Westaby, Clara, '13 Dubuque, Iowa.
 Whalen, J. A., '93 Des Moines, Iowa.
 White, Alice, '10 Persia, Iowa.
 Wickersham-Douglas, Jessie, '03 Ft. Dodge, Iowa.
 *Zellhoefer, Caroline M., '93 Grand Jct., Iowa.

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